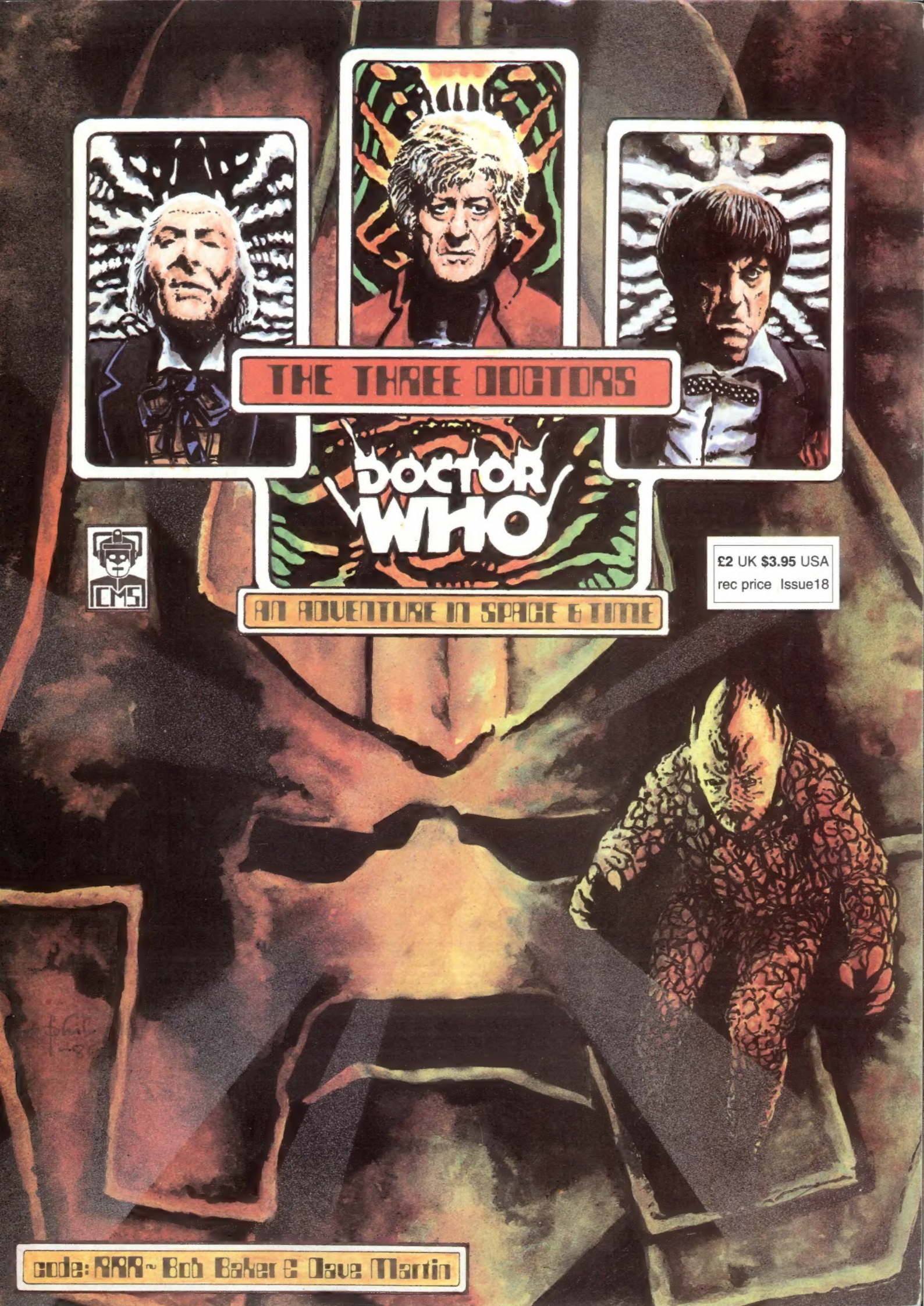

THE THREE DOCTORS
DOCTOR WHO
AN ADVENTURE IN SPACE & TIME
£2 UK $3.95 USA
rec price Issue18
code: RRR~ Bob Baker & Dave Martin

We open at a bird sanctuary where a cosmic ray research balloon carrying a box of scientific apparatus has been found by the keeper, Ollis. He contacts the box's owner, Dr Tyler, but when Tyler arrives, Ollis has vanished.

Tyler goes to UNIT and shows the Doctor a negative from his research box which appears to be a picture of 'space lightning'. Curious, the Doctor and Jo decide to investigate the bird sanctuary. There, the Doctor discovers traces of anti-matter.

At UNIT HQ, Tyler is developing the latest negative when he touches the research box - and disappears in a blinding flash. A small, multi-coloured gell-like organism slides out of the box and down the laboratory sink. Returning, the Doctor and Jo are attacked by the organism as it emerges from the drain in the car park. It touches Bessie which, like Ollis and Tyler, instantly vanishes.

The Doctor confesses to the Brigadier that he is the organism's target. Suddenly, the building is besieged by large, roughly man-shaped gell creatures, while the organism itself attacks from within. Jo, Benton and the Doctor take refuge in the TARDIS where the Doctor decides his only option is to contact the Time Lords for help.

The Time Lords have their own problems; a Black Hole is somehow draining their energy. Unable to help the Doctor themselves, they send his two previous incarnations to him. Although stuck in a time eddy and able only to advise, via the TARDIS scanner, the first Doctor quickly deduces that the organism is a time bridge. The third Doctor and Jo then emerge from the TARDIS to 'cross' the bridge. They both vanish as the organism touches them, reappearing on a barren landscape where they find Bessie and then meet up with Dr Tyler. All three are captured by the gell creatures and escorted to a huge citadel.

At UNIT HQ, the second Doctor devises a field of energy to keep the organism under control. Unfortunately, it has the opposite effect and he, Benton and the Brigadier are forced to seek sanctuary in the TARDIS. However, the first Doctor then orders his 'junior' to switch off the TARDIS force-field. This done, the whole UNIT HQ building disappears and is transported to the anti-matter world.

In the citadel, the third Doctor meets his host, Omega, a Time Lord long thought dead. Omega believes he was abandoned here by the Time Lords after detonating a star to provide the power for time travel. He created this world through sheer will-power. Now he seeks revenge on the Time Lords.

The Brigadier leaves the HQ building to make a 'recce', but while he is gone, Benton and the second Doctor are captured by the gell creatures. This is observed by the Brigadier and a bewildered Ollis.

Omega imprisons the Doctors in a cell but, by joining minds, they are able to create a way out. They then hurry to the point of Singularity; the key to Omega's power. There they are confronted by the mad Time Lord, who turns the force of his mind on the third Doctor. The earlier incarnation, though, is able to sway Omega from killing him.

Meanwhile, Jo and the others escape the citadel and meet the Brigadier and Ollis. They all pile into Bessie and head for UNIT HQ.

Omega reveals that he brought the Doctors here to take over control of Singularity, so that he can escape. He explains that they will need masks like his to protect them against the corrosive effects of the light stream. However, when the Doctors remove their captor's mask, they find that his physical body no longer exists - his mind is all that is left. This sends Omega into a frenzy, which allows the Doctors to escape back to UNIT and the TARDIS. The first incarnation appears on the screen and all three link minds in a telepathic conference.

A possible solution found, the Doctors contact Omega. Omega brings the TARDIS to his lair, where the Doctors try to bargain with him: they will stay, on condition that he sends the humans back to Earth. This Omega does. The Doctors then produce the force-field generator from the TARDIS and within it is the second incarnation's recorder. Angered, Omega knocks it to the ground. As the recorder slips out, both Doctors make a dash for the TARDIS.

On Earth, UNIT HQ and its human occupants arrive back, followed by the TARDIS. The two Doctors emerge and explain that the recorder was the only thing not converted to anti-matter in the other world, because it had fallen into the force-field generator. When matter and anti-matter came into contact they cancelled out and the Black Hole became a supernova: new energy for the Time Lords.

Their job done, the first two Doctors bid their farewells. Then, as a reward, the Time Lords restore the third Doctor's freedom to travel in Space and Time.

PLEASE NOTE ALL THE DOCTOR THREE SOUND AND VISION IS ON TK

4A /B7/ 3B /T7/ 1E,2B

18. INT. TARDIS. DAY

161. 2 B — 2-s DOCTORS at Console.

(THE TWO DOCTORS ARE ARGUING AT THE SCREEN, WHICH HAS GONE MYSTERIOUSLY BLANK)

DOCTOR TWO: You've been fiddling with it haven't you?

DOCTOR: Perfectly all right until you touched it - if you'll kindly leave things to me.

DOCTOR TWO: If we leave things to you, my dear chap, we'd be in a fine pickle.

162. 1 E — 2-s BENTON/JO

BENTON(TO JO) There they go!

DOCTOR: You lost the image, not me -

TELECINE 9. (Roll B) Film of Doctor Three

Blip getting bigger. (ON SCREEN)

(JO AT THE SCREEN. A 'BLIP' APPEARS, GETTING BIGGER)

JO: Doctor look! Both of you!

163. 3 B — C/S SCREEN

(THEY ALL CROWD ROUND THE SCREEN. / ON IT THE BLIP BECOMES A TRANSPARENT BUBBLE CONTAINING THE UNMISTAKEABLE FIGURE OF DOCTOR THREE ...

164. 2 B — 2-s DOCTORS watching.

165. 3 B — C/S Screen.

CLOSER AND CLOSER UNTIL DOCTOR THREE IN CU:)

(1 next)





(on 3, shot 165)

(DOCTOR THREE FLICKS UP HIS TRANSMITTER LID - IT LOOKS LIKE AN OLD FASHIONED SNUFFBOX)

166. 1 E — CU DR PAT

DOCTOR THREE: Ah! There you are! I seem to be stuck up here! )(HE PEERS AT THEM)/ ... Hmph! /So you're my replacements ... a dandy and a clown ...

167. 2 B — CU DR JON

168. 3 B — CU SCREEN

169. 2 B — 2-s DOCTORS

(HE TUTS AND SHAKES HIS HEAD)

170. 3 B — CU SCREEN

DOCTOR THREE: Well? What have you done? Anything?

171. 2 B — CU DR PAT

DOCTOR TWO: Well, er ... we've assessed the situation.

172. 3 B — CU SCREEN

DOCTOR THREE: Hmph. As I thought. Nothing.

173. 2 B — 2-s DOCTORS

DOCTOR: It isn't all that easy.

DOCTOR TWO: It's not as if we knew what that stuff is.

174. 3 B — 2-s DOCTORS & SCREEN

DOCTOR THREE: Then' I'll tell you - it's a time bridge.

DOCTOR TWO: I see.

(2 next)





(on 3, shot 174)

DOCTOR TWO: Yes, of course ...

DOCTOR THREE: Now that's a bridge for, eh?

175. 2 B — C 2-shot DOCTORS

DOCTOR: Crossing?

176. 3 B — 3-s DOCTORS & SCREEN FADE TK & Osillate screen

DOCTOR THREE: Right! So stop dilly-dallying and cross it!

177. 2 B — 2-shot DOCTORS They rush to console.

(ONE SCREEN IS BLANK ONCE MORE.

THE DOCTORS RUSH TO THE CONSOLE.

THE DOCTOR OPERATES CONTROLS BUT CAN ONLY GET A PICTURE OF THE CELL IN THE L.B)

DOCTOR: You lost him!

DOCTOR TWO: I didn't. You saw he faded.

178. 3 B — 3-s DR PAT/ DR JON/JO

DOCTOR: You lost him.

JO: I hate to ask, but who was that?

BOTH DOCTORS: (TO JO) Me.

179. 1 E — 2-s DOCTORS

(THEN TURN TO EACH OTHER)

(3 next)





(on 1, shot 179)

(DOCTOR TWO PRODUCES A LARGE SILVER COIN WITH A FLOURISH)

DOCTOR TWO: Will you call?

DOCTOR: Heads -

(DOCTOR TWO SPINS THE COIN, LOOKS AT IT, PUTS IT BACK IN HIS POCKET)

DOCTOR TWO: Hard luck -

DOCTOR: Right. Be ready to disconnect the forcefield.

180. 3 B — 2-s BENTON/JO

BENTON: But - what are you going to do?

181. 4 A — W/S GROUP Pan DR JON/JO to door.

DOCTOR: Right - now!

(TO DOCTOR TWO.

THE TARDIS DOOR OPENS:

THE DOCTOR STEPS OUT ... THE HISSING CRACKLING CELL TURNS ON HIM)

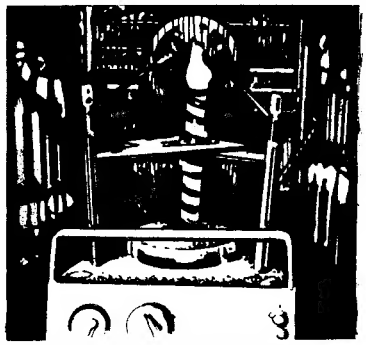
JO: No Doctor!

SHE THROWS HERSELF AFTER HIM

BREAK - MOVE ARTISTS. /1 to A / A to Swing /



REPRODUCED BY ARRANGEMENT WITH BBCtv



# STORY REVIEW

## Tim Robins

'The Three Doctors' defeats expectations. Perhaps we should expect nothing less. The story is, after all, a celebration, and within it we can hear the pagan resonances that sound through so many of our present-day celebrations.

'The Three Doctors' is a rite of passage. It celebrates the transition of 'Doctor Who' from one decade of existence to the next, while the Doctor celebrates his transition from imprisonment to freedom. Its form is in keeping with such celebrations. Stag-nights; drunken birthday parties; Christmas festivities: all are moments of chaos in which the boundaries of order are ritualistically tested and affirmed. Cue banal Time Lord dialogue:

Chancellor: Are you telling me we're up against an adversary - a force - equal to our own?

President: Equal and opposite to our own.

Chancellor: A force which inhabits a universe where, by definition, even we cannot exist?

President: Yes. A force in the universe of anti-matter.

Chancellor: But that's too terrible to contemplate.

And that was almost too terrible to transcribe.

But where does this universe of anti-matter exist? Why, somewhere over the light bridge! Cue extract from L. Frank Baum's 'The Wizard of Oz':

"The Emerald City was built a great many years ago, for I was a young man when the balloon brought me here, and I am a very old man now. But my people have worn green glasses on their eyes so long that most of them think it really is an Emerald City."

As 'The Three Doctors' opens, the Wizard's balloon returns (not to Omaha or Kansas but to Minsbridge Wildlife Sanctuary), bringing with it some of the hubris of the faery kingdom of Oz. And one by one the pairs of green glasses are removed, first from the characters' eyes and then from our own. For the chaos it brings is demystification.

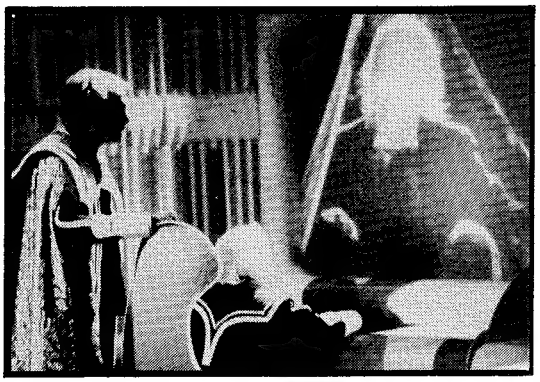
Myth has many meanings, but all have one thing in common - a myth is a lie. Myths impose order on chaos by offering to explain the universe and our place within it. To do so, myths make culturally and historically specific ways of thinking seem eternal and universal truths.

Science is the first truth to be exposed as myth when Dr Tyler discovers a beam of light that appears to travel faster than the speed of light. Later he draws Einstein's famous equation in the sand of an anti-matter world. "E equals MC squared. Well that much is certain". The irony is not lost. On a planet that is "an anomaly within an impossibility" nothing is certain, least of all the laws of science. Asking the Brigadier to hand him a silicon rod, the Doctor delivers the coup de grace to the pretentious trappings of technology - he uses it to stir his coffee!

If the laws of space are under attack, so must be the laws of time. The President of the Council of the Time Lords plans to lift the Doctor's other selves out of the past. The Chancellor has just enough time to say "the first Law of Time expressly forbids..." before the first Law of Time is broken. Cast aside, as much a myth as Einstein's Theory of Relativity.

Symbolically, the key act of demystification is the unmasking of Omega. Omega lives out a myth - his betrayal and abandonment by his fellow Time Lords - but the greatest myth is his belief in his own existence. If the function of the mask in theatre is to erase the performer's own identity and replace it with a personification of a role, then in Omega this is taken to the ultimate extreme. While masked and robed he stands as wizard, warlock, wise man, genie, genius and god. In short, he is totally constructed by the myths his garments signify. From these signs Omega has erroneously deduced his own existence. But Omega is as decentred as they come. The greatest of myths is the myth of the subject.

'The Three Doctors' works hard to destroy the personal beliefs of its characters - the Brigadier can no longer believe the Doctor is



.just an eccentric scientist - but it works even harder at destroying our own beliefs about the series.

The credibility of UNIT is systematically undermined. Reduced to three or four extras, the one with the speaking part shouts "Holy Moses - get Sergeant Benton". Not such a good idea. Faced with an anti-matter "organism-thing", Benton treats it with all the respect it deserves: he throws a chewing-gum wrapper at it. It is difficult to know which is more demeaning; being asked to shoot blobby bits of CSO or "put a guard on the drains" (surely a send-up of all the stories where sewers, tunnels and caves were gateways for alien invasions).

The ultimate indignity for UNIT is inflicted symbolically. The staid, elegant UNIT HQ, its architecture speaking of permanence and authority, is ripped up and sent tumbling into another dimension. Not that their opposite numbers, the Time Lords, fare much better. Once they strode amidst ominous, swirling mists; now they sit in a dimly-lit room surrounded by shocking pink dayglo plastic with swirling lights straight from a 1970s disco. Even their motivation has changed dramatically. Once they wanted no part in the affairs of the universe - now, we are told, their mission in life is to protect lesser beings; which all sounds boringly paternalistic.

Then, of course, there is the Doctor - all three of him. The third is on top form. It takes a great actor to deliver a line like "I want all of you to step through that column of smoke" and not only keep a straight face but also convince you that here is a man who understands the inner workings of the universe itself. The first Doctor describes his two successors as "a dandy and a clown". The insult is rather hollow coming from poor old Bill Hartnell, floating about in a monitor. No one comes out of the reunion very well - the dialogue between Troughton and Pertwee verges on 'oh-yes-he-is-oh-no-he-isn't' pantomime buffoonery - but Hartnell suffers most of all. Over time, his appearances - so contrived as to be at least one per episode - have taken on a grotesque quality. What could be a more supreme act of demystification in a series whose title character is supposed to be virtually immortal than to bring back ageing actors whose mortality is sadly all too apparent.

The most significant order to be overthrown by chaos is television 'realism' itself. The serial begins with a series of naturalistic settings in which the Doctor can act out his familiar role as scientific adviser-cum-John Steed figure. A bird sanctuary, a Land Rover, a laboratory bedecked with the regalia of 'Doctor Who' pseudo-science: all these are coded for the familiar realism of 'Quatermass', 'Doomwatch' and indeed most TV drama. Naturalism and realism rule the day. Half way through the serial we are a universe away. On the fake world of Omega, everything <u>looks</u> fake. Omega's 'Emerald City' is far from awe-inspiring. The walls look like cardboard covered with plastic, the floor screams 'studio set' and is offset by garish curtains draped around the place. Omega's kingdom is kitsch. Dudley Simpson adds the final frippery, filling the place with supermarket muzak. The point of singularity is the most absurd effect of all - some whispy smoke.

Ritualistic chaos usually re-enforces order. In pantomime, girls become boys, boys become dames, but the absurdity reaffirms gender roles rather than questions them. Order is restored. So the utterly banal, smiles all round, 'Star Trek'-like ending to 'The Three Doctors' should be expected.

But the viewer is left with the uneasy feeling all is not quite the same as before. We have been watching 'Doctor Who' at the limit - one small step from that other celebration where William Hartnell wished viewers Merry Christmas, thus ripping apart the fabric that constructs our belief in Doctor Who's adventures. The tacky painting of a black hole; the quarry masquerading as an anti-matter world: these things all diminish the belief that this is anything other than a cheap BBC TV series. Instead we are pushed back and realise that the universe in which even the Time Lords cannot exist is <u>our</u> universe, that their only existence can be, like Omega, in fiction.

'The Three Doctors' is unquestionably a celebration, but not quite the one viewers may have wanted. Illusions are shattered, myths dispelled and, most importantly for the future, the supports of the third Doctor's 'raison d'etre' - his exile, UNIT, the Earth location - are kicked from under him. The trouble is, the production team seem not to have noticed. Meanwhile, the Bacchanalian revels continue. The celebration has got out of hand. It spills from the screen into the street. The Carnival has begun...

SPACE & TIME

Editor.....Stephen James Walker
Design Editor.....Deanne Holding
Art Editor.....Phil Bevan
Cover and Synopsis Page Art.....Phil Bevan
Contributors this issue.....J. Jeremy Bentham
Ian Cross, Mark Frankcombe
Gary Hopkins
Tim Robins
Distribution.....'CyberMark Services'
8, Crespigny Road, Hendon, London, NW4 3DY
'Space and Time' format devised by
Tim Robins and Gary Hopkins
'Doctor Who' copyright.....BBCtv
Editorial address.....9, Tall Elms Close, Bromley
Kent, BR2 0TT

SPACE & TIME

# PRODUCTION OFFICE

## Jeremy Bentham

It was the story that had to happen. After more than three hundred episodes, nine seasons and two changes of face, 'Doctor Who' was approaching its tenth anniversary. Seeking some means of commemorating the event within the dramatic environment of the show itself, the production team came up with the idea of bringing all three Doctors together. However, as Terrance Dicks explains, they could not claim any great credit for this:

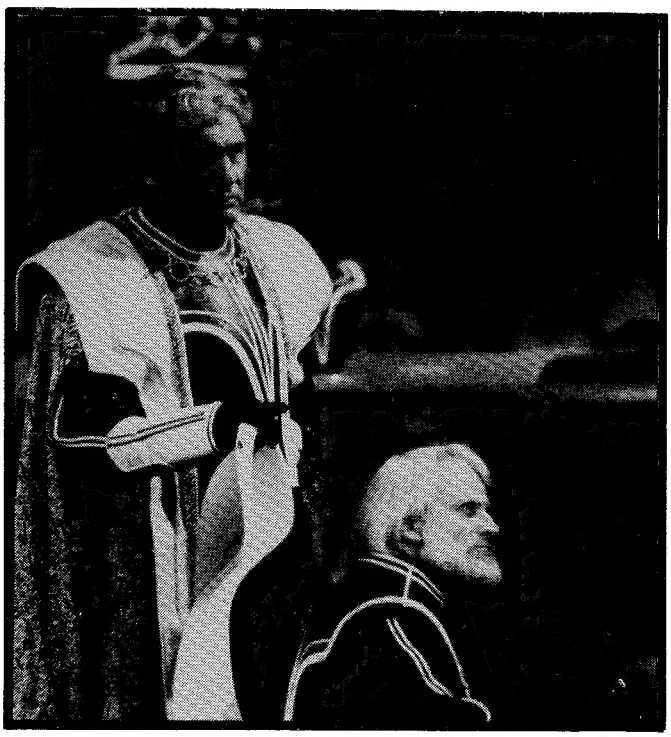
"I don't think you could ever say one person thought up the idea of 'The Three Doctors' because it was probably the most obvious storyline to do once we (Letts and Dicks) knew we wanted to do an anniversary show. Indeed it would be fair to say hardly a week went by without at least one letter coming into the office suggesting just such a meeting of all the Doctors. So the difficult task was not so much bringing Jon together with Bill Hartnell and Pat Troughton, it was what sort of story you'd write from there onwards..."

First refusal on writing the story went to Bob Baker and Dave Martin. They had proved themselves twice over as competent 'Doctor Who' writers and they also had long histories as viewers of the show, which would help in getting underneath the personalities of the two previous Doctors. Bob Baker takes up the story:

"Terrance Dicks rang us up and asked us if we'd like to write a serial which involved all three Doctors. We accepted it gladly. So we had Pertwee, Troughton and Hartnell; we had to think of some really drastic thing that would happen to require all three Doctors to be present.

"We thought of the Black Hole idea. Then there was the Omega figure - who was a Time Lord himself: a god of the Time Lords. As writers we tend to harp back to the Gods and mythology; it's pleasant to look into the old myths and legends, pick out a character and turn him into a science fiction character. It seems to fit the medium rather well.

"We'd both watched Hartnell and Troughton when they were on and I think we got a good line on them really. We knew Patrick Troughton's work so well and it was lovely to write for him because we knew the kinds of things he would say to the Pertwee character. They would be quite different from one another.



"As far as Hartnell was concerned there wasn't an awful lot of dialogue, but he had to show his contempt for the people who had come after him. There was one line in particular, if I can remember it: 'So you're my replacements ... a dandy and a clown'. We didn't write a lot of him in the story anyway because we were warned that William Hartnell was on his last legs, so we didn't have him walking about very much.

"His part was rewritten by Terrance Dicks so that he could be static, and eventually he got confined to the scanner screen."

This rewrite was very much a last-minute effort. The Baker/Martin scripts had had the first Doctor joining his successors in the TARDIS before the final confrontation with Omega.

Originally planned as the first story for production and screening in the tenth season, the former part of the plan had to be altered once it was known Patrick Troughton would not be available until November. This presented Barry Letts with several scheduling problems as it effectively meant he had to shift production of 'The Three Doctors' so that it was carried out part way through work on a planned epic-length space opera. The latter then had to be shot more obviously in two halves than had at first been intended.

For budget reasons, the cast of 'The Three Doctors' had to be relatively small. (The fact that there were three Doctors to be paid rather than one helps account for this!) Barry Letts was keen that the role of Omega should go to Stephen Thorne (who had previously played Azal in 'The Daemons' (Serial "JJJ")) because of his height and his deep, resonant voice. Not to be outdone, Director Lennie Mayne selected one of his regular 'repertory group' of performers, Rex Robinson, to play the bemused Dr Tyler.

Seeking other ways of bringing 'Doctor Who' back with a bang (it was, after all, virtually the herald of the Spring season on BBC1), Barry Letts commissioned the Radiophonic Workshop to re-arrange completely the show's main theme. Re-arrangements of the theme were common and tended to happen at the outset of a season, but in the past the changes had been only minor, cosmetic modifications, usually to match in with changes to the title sequence. This time, however, Letts wanted a full reworking - which is exactly what he got. Whereas the original theme, ten years on, still owed most of its structure to 'Musique Concrete' (physical sounds manipulated with tape recorders and the like), the revised version was realised totally on the Workshop's latest synthesisers.

The new theme was more up-tempo and in a higher key, thereby losing most of the bass sounds generally associated with the old Delia Derbyshire version. It had a bubbly, 'twangy' quality to it and, at first, Letts was very impressed. He had it dubbed onto the master tapes of 'The Three Doctors' and the other two tenth season serials already in the can. However, Letts soon discovered that his enthusiasm for the new music was not shared by anyone else who heard it at the BBC - in fact, it was generally detested. Eventually, he came round to this view himself and, with just days to go before episode one of the anniversary story was due to go out, he elected to scrap the new theme and re-dub the episodes with the original arrangement.

It was a sizable undertaking as not only the master tapes, but also all the library and overseas sales prints had to be changed. Ironically though, the junked version of the theme did open the season when it was used on the trailers for part one of 'The Three Doctors' and on the commercials for that week's issue of 'Radio Times'.

# THREE'S A CROWD

## Jeremy Bentham

## 'SHOW ME THE EARLIEST DOCTOR'

Since leaving 'Doctor Who' in 1966, William Hartnell had all but retired from the acting profession. As a senior member of that league of actors who had been the mainstay of the British film industry before, during and after the War years, he had already reaped sufficient financial reward to ensure that he would never need to worry about having to work again. Consequently he tended to pick only the occasional role felt suitable for his brand of character acting.

Of these, the only one generally recalled by the public is his guest appearance in an episode of the BBC series 'Softly, Softly' around the turn of the Sixties. It is, perhaps, ironic that on that occasion he played the part of a man confined to a wheel chair, because there was another reason why his name had grown increasingly scarce in contemporary film and TV credits - his health.

Although he received regular treatment, there was sadly no real cure for the form of arteriosclerosis which had made William Hartnell's departure from 'Doctor Who' almost mandatory. This debilitating illness, a hardening of the artery walls, restricts the flow of blood not only to the body but also to the brain. As his wife Heather recalled, there were days when Bill Hartnell's concentration was so vague he could not even remember having been in 'Doctor Who', and would be confused by fans asking for his autograph as the Doctor.

But severe bouts such as these were, thankfully, intermittent, and for the most part Hartnell was very aware and very proud that he was the original Doctor; the master mould from which his 'juniors' had cast their interpretations. He deeply regretted the circumstances which had forced him to leave the series - a combination of his ill-health and disagreements with the BBC - and in Press interviews he was frequently critical of the show's production values since his exit, expressing the view that it had become either too violent or too frightening for children, whom he firmly believed should still be the show's target audience.

In fact, Hartnell had watched 'Doctor Who' less and less frequently in the seven years since his departure, simply because he found the experience too painful, emotionally. Nevertheless, whenever asked, he had always stated that he would be very happy to return to the show, if the BBC invited him back. And it was in this spirit that he warmly and enthusiastically accepted Barry Letts' 'phone call, asking him to co-star in 'The Three Doctors'.

In the end, though, Heather Hartnell had to contact the BBC to tell them that while Bill's spirit was willing, his flesh was too weak to stand the punishing pace of eight hour rehearsal and fourteen hour studio recording days. An attempt was made to rehearse just a few short scenes, which would have had Hartnell's Doctor standing at the TARDIS console, but even this proved too much for the ailing actor, hence the final re-write which reduced his appearances to a handful of short film inserts.

Although his role in 'The Three Doctors' was so curtailed, Hartnell was delighted to be back. As Heather later attested, it was, for a short while, as if several years had been taken off his illness.

'The Three Doctors' was William Hartnell's last performance as an actor, and fittingly it was in the part he loved so much. Hartnell believed he could communicate magic to children and as the ratings for 'The Three Doctors' climbed to over nine million - about a million more than was usual for the series at that time - there seems little doubt that some of those extra viewers were the now grown-up children of the Sixties who had come back to see and admire, perhaps just once more, the crotchety old man who had guided them through so many stories of wonder during their youth.

## 'CAN THIS ... ALSO BE A TIME LORD?'

Not so many years separated Patrick Troughton's departure from 'Doctor Who' in 1969 and his guest re-appearance in 'The Three Doctors'. But in terms of work done in between, the gap had been a very productive one indeed. Truly one of Britain's most prolific character actors, Troughton had immersed himself in everything from period drama to slick, trans-Atlantic film series like 'The Persuaders'. He had performed comedy opposite Dick Emery, voice-overs for documentaries, and indeed his first role after leaving 'Doctor Who' had been a major part in the BBC's 'The Six Wives of Henry VIII' - which had dispelled the fears of being typecast which had been with the actor throughout the two and a half years he had played the Doctor.

Persuading Troughton to return to 'Doctor Who' was the one factor which would make or break this tenth anniversary project. William Hartnell was happy to come back and Jon Pertwee had no objections to sharing the limelight

with his predecessors - provided that the main focus of attention was still on his Doctor! Thus the only question mark hung over the man who had not only shyed away from recognition as the second Doctor but had even, on occasion, openly discouraged newspaper journalists from billing him as 'former Doctor Who Patrick Troughton'.

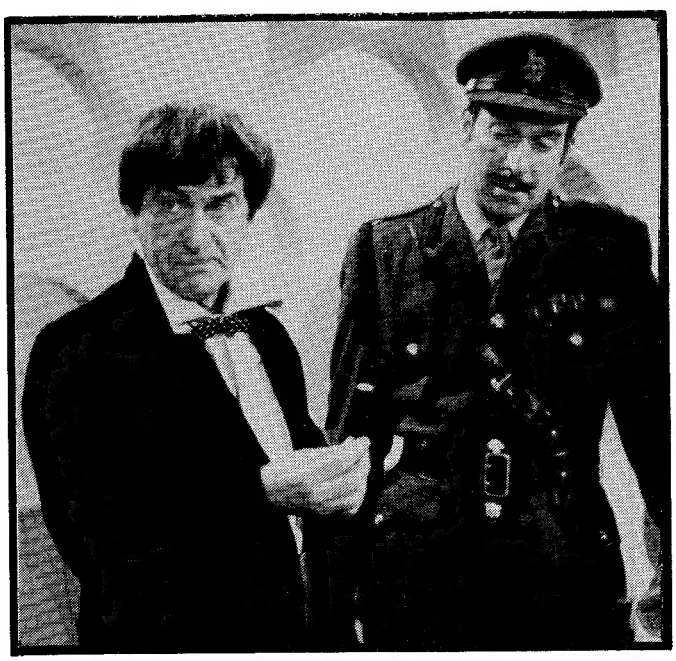
Luckily, the person doing the asking was Troughton's friend of many years, Barry Letts. To everyone's great relief, Troughton was not only willing to do 'The Three Doctors', he was also, after seeing a draft script, highly enthusiastic about it. In particular, he was delighted at the writers' notion of making the Doctors intolerant of one another.

The difficulty, however, was that Troughton had already committed himself to several other acting assignments which would keep him in work right up until November 1972, just two months from the date Barry Letts and Terrance Dicks had scheduled for transmission of 'The Three Doctors'. In the end, production of the story was so close to transmission that the final editing and dubbing sessions had to be completed very hurriedly indeed so that the master tapes would be ready in time.

Troughton attended the photocall down at William Hartnell's cottage in a costume which was virtually identical to the one he had worn during his final season as the Doctor in 1968/69. For production of 'The Three Doctors' itself, however, Costume Designer James Acheson changed his trousers to a yellow-tinted, more spartanly checked pair. The reason for this modification was purely technical. The much finer 625-line broadcasting system adopted by the BBC for colour transmissions caused a distracting strobing effect on screen whenever artistes or presenters wore clothes with fine check patterns. Troughton's original trousers were riddled with fine checks which had been perfectly suitable for the old 405-line system, but not for the new generation of high-definition cameras.

The on-air friction between the second and third Doctors was mirrored to an extent between Patrick Troughton and Jon Pertwee during the making of the serial. Pertwee, meticulous as ever, always memorised the cue lines he was to be given by his fellow cast members and the exact movements to be made during a scene, as worked out in rehearsals. Troughton, equally professional but adoptive of a less technical approach, believed in acting 'in character'. Frequently Troughton would 'throw' Pertwee, either by starting his lines too early or by paraphrasing his dialogue - in effect, ad libbing. This was sufficiently off-putting to Pertwee to be the cause of several rows, until Troughton accepted that this was no longer 'his' show and agreed to fall in with his successor's way of working. Similar qualms on Pertwee's behalf had ruled out from an early stage Troughton's suggestion that Wendy Padbury (Zoe) and, in particular, Fraser Hines (Jamie) should be brought back to re-create their roles for 'The Three Doctors' (although the notion of a cameo appearance by Hines was retained as a possibility right up until recording of the serial).

Nevertheless, the disagreements between Troughton and Pertwee were not sufficiently serious to cause a major rift between them. Indeed, they were very happy to appear together on the BBC's live, lunchtime magazine programme 'Pebble Mill at One', on January 10th 1973, to promote the new season of 'Doctor Who' and, of course, the anniversary story itself. However, perhaps not unpredictably, Pertwee's attempt to enter into a serious discussion with interviewer Donny McLeod was totally ruined when Troughton started running about the studio with his jacket over his head and one arm outstretched, showing off his impression of a Dalek!



## 'TALL, FANCY GET-UP, WHITE HAIR...'

The 1973 Doctor Who was a supremely confident performance by Jon Pertwee. Relaxed, urbane and thoroughly at home in the part, his image as the Doctor was at the forefront of a resurgence in the show's mass-popularity, on a scale unknown since the heyday of the Daleks in the mid-Sixties.

The last few years had seen both Jon Pertwee's name and the motif of his costume becoming recognised symbols in households the length and breadth of Great Britain. Comics and books bore his face on their front covers, jigsaws stood ready in toyshop windows for their prospective owners to assemble, even supermarkets bowed to the onslaught as boxes of the 'Sugar Smacks' breakfast cereal piled high on their shelves, each radiating a brightly-coloured likeness of the familiar white hair, prominent nose and red, velvet jacket (see 'Season Eight Special' release).

This too was part of the 'trade marking' that identified Pertwee as the Doctor. The coloured velvet jackets and ruffled shirts had firmly replaced the sombre Victoriana of his first season, the Sonic Screwdriver and Venusian Karate were his gimmicks, and his silver-highlighted hair was another symbol of an instantly recognisable figure.

In effect the Pertwee Doctor had become a family institution, spreading out from the series into far wider and more varied environments. This was something which William Hartnell had only partially achieved (perhaps due to the phenomenal popularity of the Daleks, which had tended to dominate any publicity surrounding the show) and which Patrick Troughton had avoided by choice. Apart from featuring Jon Pertwee on its cover at the beginning of each new season, 'Radio Times' had recourse also to printing a full colour photograph of the actor when he was voted runner-up (behind Leonard Nimoy) in a readers' survey to find the most popular face on television.

Another popular Saturday programme, 'The Cliff Richard Show', had discovered good mileage in spoffing 'Doctor Who' (e.g. a Hank Marvin jewel thief getting stopped in his tracks by a materialising Police Box bearing Cliff Richard as a policeman). Nor was BBC Radio immune to 'Jonsy' Pertwee's newest success vehicle. His continued regular role in the long-running 'The Navy Lark' comedy (the only other series work Pertwee undertook during his years as the Doctor), earned him any amount of ribbing references to his Time Lord guise from the writers and fellow cast members Stephen Murray and Leslie Phillips.

But the one accolade which, probably more than any other, testified to Pertwee's fame from 'Doctor Who' was his appearance on ITV's 'This is Your Life' in 1972. The all-important pre-credits lead-in was set up with the full co-operation of the 'Doctor Who' production office. It was Barry Letts who arranged for Jon Pertwee and Katy Manning to do, supposedly, a thirty second filmed trailer for the series out on location. What Jon Pertwee didn't know as he and Katy emerged from the TARDIS prop was that waiting in the wings, wearing a rather ludicrous pixie outfit, was his old friend Eammon Andrews, clutching that famous red book...

**Dr Who, Saturday 5.50 BBC1 Colour**

# Believing

**Cover story** 1973 sees the tenth anniversary of the seemingly everlasting Dr Who, time and space traveller, meddler and fixer extraordinary. Dr Who never dies, despite attempts by Daleks and other monsters; he simply acquires a new body. Already, he is on his third and, here, Michael Wynn Jones talks to all three at once . . .

IF YOU'VE been a follower of Dr Who for the past nine years, you might be forgiven for wondering what in the universe there's left for the Doctor to confront.

Well, for a start there's Dr Who meets Dr Who. How this strange phenomenon (there are no impostors) occurs you can discover this week when a new Dr Who series begins. Since 1963 there have been three Dr Whos, each successively defying the accepted laws of human nature.

But the Doctor is no human, of course. At the ripe old age of 755 he seems to grow not older but ever more youthful, jollier rather than more intolerant, more athletic rather than more decrepit. 'It's perfectly feasible,' explains Patrick Troughton (who was Dr Who No. 2), 'We are all different aspects of the same character. Of course it's bound to be a bit of a mystery to us, but in the Doctor's space-time machine the so-called past just doesn't exist.'

When we Earthlings first made the Doctor's acquaintance nearly ten years ago he appeared to be a somewhat crusty individual, wilful, vague but brilliant. He was played by William Hartnell, the eternal sergeant-major from *The Army Game* and countless British comedies. Had he brought a touch of the barrack-room spit and polish to the doctor's make-up with him?

### 'It was like manna from Heaven'

'Not really,' says Hartnell in retrospect. 'In fact it was like manna from heaven getting right away from all that. The original Doctor was pigheaded and irascible, certainly, but there was also an element of magic in him – and that was what I tried to bring out.'

Three years later Dr Who acquired a new face (no one quite knows how it happened but he was heard to complain at the time that 'this old body of mine is becoming a bit tired') and a new character to go with it. Patrick Troughton, who stepped into the part, had been as devoted a fan of the Doctor as his children. 'I'd loved the way Bill Hartnell played Dr Who,' he recalls 'but I knew I couldn't possibly do it like that.'

Days of discussion went into transforming the Doctor. 'At one point he was going to become an old-fashioned windjammer captain – imagine the problems that would have caused in space. I seriously suggested he might be blacked up and turn into something out of *The Arabian Nights*,' adds Troughton, 'because I was worried about the possibility of being type-cast.'

In the end he emerged as an arch, puckish space hobo in baggy check trousers and extraordinary hat who was quite capable of pulling a flute out of his pocket and dancing a jig at a moment's notice. Until 1970, that was, when the Time Lords obligingly arranged a new face for the Doctor to save him embarrassment when exiled to Earth. On that occasion he was discovered unconscious outside his Tardis, looking uncannily like Jon Pertwee.

Pertwee says the resemblance is more than face-deep. Many people, who knew his reputation as a comedian, expected Dr Who to grow more pointed. 'I didn't see Dr Who as such a clown, as a pixilated character,' says the present incumbent. 'More as a folk-hero, I suppose. In a way he's become very much what I'm really like. In my time I've done water-skiing and skin-diving, I've raced cars and boats, I've worked in a circus on the wall of death, as a bare-back rider, even once with a flock of performing geese.'

### 'I was universally scoffed at'

Nearly ten years ago, when the series had run barely a month, William Hartnell predicted it would run for at least five years. 'I was universally scoffed at – by the press and the producers,' he recalls. 'The Americans had not long sent their first astronauts into orbit, 'It was magical,' Hartnell insists, but adds with regret: 'Children don't think of space as magical any more.'

Jon Pertwee won't have it that the real-life space ⇒



**CAROLE ANN FORD**
**Sue Foreman, 1963-1965**

*Sue was a wonderfully strange character. She was supposed to have an extraordinary intelligence and to be in telepathic communication with the Doctor, her grandfather. I had to have my long hair cropped for the part. The producer thought Sue should look striking. Vidal Sassoon cut it to half an inch all over and made it the basis of his cropped-off look that year*

**FRAZER HINES**
**Jamie, 1966-1968**

*The Tardis landed at Culloden in 1746. Jamie thought Dr Who was an English spy and captured him. Then he saved his life and the Doctor befriended him. From a swashbuckler, Jamie mellowed in the Doctor's company and became warmer and shyer with women. The original would have thought nothing of swinging a lassie over one shoulder . . .*



# RadioTimes

## BBCtv and Radio 30 Dec-5 Jan

The New Year brings over 30 new and returning series to BBCtv and Radio; New Year celebration shows; and special programmes to mark Britain's entry into the Common Market.

**New Who ..... 6**

Ten years ago Dr Who looked like William Hartnell, in 1966 he resembled Patrick Troughton, today you could mistake him for Jon Pertwee (*left*). On Saturday (BBC1) a new *Dr Who* serial brings them together and Michael Wynn Jones talks to the three actors who have played the Doctor.

**5.50** *Colour: New series*

## Dr Who

starring **Jon Pertwee**
in *The Three Doctors*
with **Patrick Troughton**
and **William Hartnell**
A four-part story by
BOB BAKER and DAVE MARTIN
Episode 1

A streak of 'space lightning' heads for Earth from a distant galaxy, bringing with it a strange new enemy for the Doctor. The Time Lords, themselves under siege, are powerless to help. But perhaps the Doctor can help himself . . .

Mr Ollis.....LAURIE WEBB
Dr Tyler.....REX ROBINSON
Mrs Ollis.....PATRICIA PRIOR
Dr Who.....JON PERTWEE
Brigadier Lethbridge Stewart
NICHOLAS COURTNEY
Jo Grant.....KATY MANNING
Sergeant Benton.....JOHN LEVENE
Corporal Palmer.....DENYS PALMER
President of the Council
ROY PURCELL
Time Lord.....GRAHAM LEAMAN
Chancellor.....CLYDE POLLITT
Dr Who.....PATRICK TROUGHTON
Dr Who.....WILLIAM HARTNELL

Title music by RON GRAINER
and the BBC Radiophonic Workshop
Incidental music by DUDLEY SIMPSON
Script editor TERRANCE DICKS
Designer ROGER LIMINTON
Producer BARRY LETTS
Director LENNIE MAYNE
(Believing in the magic of space: see pages 6 and 7)



# in the magic of space

*Three of Dr Who's assistants: Sue (played by Carole Ann Ford), Jo (Katy Manning), and the kilted Jamie (Frazer Hines). In the background – the Tardis, the Doctor's own time machine*



⇐ dramas have made the programme lose its appeal. 'If anything, they've made it more appealing. They've stimulated imaginations. What, just because we discovered that the moon is uninhabited? How do you know there aren't dust animals" that we can't even conceive of? We tend to think of life on other planets in forms we know. But why?

Certainly,' admits Hartnell, 'I believe there is life on other planets – and they know there's life here but don't have the technology to get through.'

'Absolutely,' agrees Troughton. 'I believed totally in the possibilities implied in the series. I never thought of it as fantasy. Far from it – it's all happening. I think space will be conquered through the mind rather than the clumsy medium of space travel.' And, perhaps, Dr Who – whoever he is – points the way.

**KATY MANNING**
**Jo Grant, 1970 –**

*Dr Who's other helpers seem all to have had something going for them but Jo's really much more ordinary, though she gets better all the time. She's easily frightened, so it's fortunate that this Dr Who is more capable than the others*

# TECHNICAL NOTES

## Jeremy Bentham

The very first scene to go 'in the can' for 'The Three Doctors' (working title 'The Black Hole') was shot in early November 1972 in William Hartnell's own back garden in Mayfield, Kent. In a costume (courtesy of Bermans & Nathans) and wig which were similar to, but not the same as, the originals, the first Doctor was filmed against a background of flowers for the insert shot destined for the Time Lords' monitor screen in episode one. It was the day of the Press photocall to announce the new season (as a spearhead of the BBC's Spring 1973 line-up) and the first occasion that Patrick Troughton was available. For this photocall Troughton had to don a wig since his own hair was not yet long enough to look suitably 'Doctorish'.

Amongst the legion of reporters and photographers present for this photocall was 'Radio Times' journalist Michael Wynn Jones who, afterwards, conducted what is believed to be the only interview ever done with all three original Doctors together. It was known that 'Doctor Who' would feature inside and on the cover of the Week One issue of 'Radio Times' (the first one to follow the Christmas double edition) and that tentative plans existed to celebrate the show's anniversary the following Autumn with some kind of special 'Radio Times' publication. A 'Radio Times' photographer took several stills of the three actors together in Hartnell's garage, against a sunset horizon backdrop.

The next session of filming involved William Hartnell as well and took place at Ealing studios. With great care and regard for the actor's fragility, Hartnell was chauffeured up to London for his scenes inside the 'celestial pyramid'. These took most of the working day to film due to Hartnell's ill health. His memory was so poor that he was unable to learn any lines and had to read all of his dialogue from huge cue cards positioned around the studio floor. At times, his sense of balance failed to the extent that stage hands, crouching out of camera shot, had to hold him upright to save him from falling off his chair.

Patrick Troughton's hair had grown long enough for him to appear wig-less in the location filming which took place around Denham in Buckinghamshire. UNIT HQ was the house and grounds of a YMCA youth hostel and the nearby chalk pits doubled for the alien landscape of Omega's world. The original script had called for a beach, and a castle "like something from 'The Wizard of Oz'", but budget restrictions reduced the beach to a quarry and the exotic castle to a large, double-doored scenery flat. Clever camera angles obscured the fact that the doors were propped up some way from the cliff-side rather than being sunk into it.

For the opening shot in the bird sanctuary Bob Baker and Dave Martin had wanted to spoof ITV's recently re-run series 'The Prisoner'. The script called for a white, wobbling amoeboid shape to come bouncing ominously toward the camera. Only as it passed by would viewers see the payload dragging behind and realise that it was a balloon masquerading as a 'Rover' - just like 'The Prisoner', in fact! Sadly, a sharp wind and pressures of film deadlines ruled out this in-joke.

One major trick which was achieved, however, was the dematerialisation of the entire UNIT building; the climax of episode two. This was accomplished through a stroke of good fortune for the film crew. They managed to find a pathway in the hostel grounds almost mirroring the path around the house, even down to the background of trees. The careful positioning of a prop bush added the necessary visual continuity mnemonic between the shots of the house and the empty lawn.

The gel organism seen oozing out of Dr Tyler's instrument box was a simple rod puppet of coloured fur, like a feather boa, with tinsel wrapped around it. This was filmed out-of-focus and electronically re-coloured before being fed into the lined-up output picture using CSO.

The grey flash which blanked out the screen each time the gel mass 'transported' an object was a short loop of animation film, from the Graphics Department, fed onto the master recording tape by a combination of telecine transfer and CSO.

Recording commenced in Studio TC1 on November 27th 1972. Most of episode one was shot in sequence, except for the lab scenes which were scheduled last in the running order because of the need to lock off the camera and strike (remove) various parts of the set as the gell mass dematerialised them.

Although CSO was used quite extensively in this serial, another method was adopted for the monitor display in the Time Lords' chamber. For these scenes, a camera-fed Eidophor screen was erected which could relay, in real time, images from other studio cameras (the Doctors bickering) or telecine material (the Hartnell scenes).

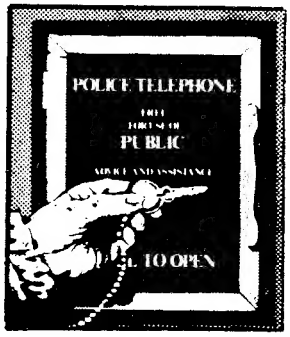
The introductory shot of Troughton's Doctor running down a slope, as seen on the Time Lords' screen, was a clip from 'The Macra Terror' (Serial "JJ").

Partly due to the lack of popularity of the new TARDIS set designed for 'The Time Monster' (Serial "OOO") and partly because that set had been damaged in the between-seasons gap, Designer Roger Liminton opted to go back to basics and structured his interpretation of the ship's interior by reference to Peter Brachaki's photographs from 'An Unearthly Child' (Serial "A"). The 'Star Trek'-like transporter tubes re-appeared, as did the gimballed monitor for the scanner (which, unfortunately, showed reflections of the TV studio in some shots). Incoming Special Sounds Designer Dick Mills helped re-invoke the Hartnell era even further by recourse to the original scanner 'hum' from the first story.

Split screen plus Inlay accomplished the second Doctor's appearance inside the TARDIS. Footage of the empty TARDIS set was recorded first on a locked-off camera. The set was then populated, with all the actors, bar Troughton, standing to the right of the console. Finally, using Inlay, the scene was recorded such that the matched-up, empty set footage obscured the left-of-picture Troughton. As his hand reaches out to grasp the recorder the Inlay masking card was pulled away, making him appear without the use of the conventional 'rollback and mix' method.

Four Gellguards were manufactured for this story. Each one comprised a latex-covered, framed, vinyl skirt which the actors wore rather like a barrel with shoulder straps. A hardshell headpiece completed the apparel. The actor's right hand operated the light-sequencer fitted arm, while the left moved the eyeball mechanism. Director Lennie Mayne was less than happy with the final appearance of these creatures, which he found utterly ludicrous, and his frustration was compounded by the fact that the actors inside the costumes found it very difficult to stay on their feet on the rough ground during location filming.

The Time Lord/Hartnell scenes in parts three and four were shot during the part one/two sessions, while the 'palace' scenes in part two were post-recorded with part three.




# PRODUCTION CREDITS

## Stephen James Walker

SERIAL "RRR"

COLOUR

| | | |
|---|---|---|
| PART 1 | Duration 24' 42" | 30th. December 1972 |
| PART 2 | Duration 24' 18" | 6th. January 1973 |
| PART 3 | Duration 24' 24" | 13th. January 1973 |
| PART 4 | Duration 25' 09" | 20th. January 1973 |

CAST

STARRING:
Doctor Who.....Jon Pertwee
Patrick Troughton
William Hartnell
Jo Grant.....Katy Manning
Brigadier Lethbridge-Stewart.....Nicholas Courtney

FEATURING:
Arthur Ollis.....Laurie Webb
Dr Tyler.....Rex Robinson
Sergeant Benton.....John Levene
Omega.....Stephen Thorne

WITH:
Mrs Ollis.....Patricia Prior
Corporal Palmer.....Denys Palmer
President of the Council.....Roy Purcell
Chancellor.....Clyde Pollitt
Time Lords.....Graham Leaman, Anthony Lang
Lincoln Wright, Richard Orme
Peter Evans
Gell Guards.....Cy Town, Rick Newby
John Scott Martin, P. Murphy Grumbar
UNIT soldiers.....Pat Gorman, Leslie Bates
Terrance Denville, Terry Sartain
David Billa, David Melbourne
Double for Doctor Who.....Terry Walsh
Omega's Champion.....Alan Chuntz

TECHNICAL CREDITS

Production Assistant.....David Tilley
Assistant Floor Manager.....Trina Cornwell
Assistant.....Rita Dunn
Technical Manager 1.....Clive Thomas
Technical Manager 2.....John Fane
Sound Supervisor.....Derek Miller-Timmins
Grams Operator.....Gerry Borrows
Crew.....No. 9
Vision Mixers.....Tony Rowe, Shirley Coward
Floor Assistant.....Paul Braithwaite
Property Buyer.....Magda Oleander
Film Cameraman.....John Baker
Film Sound.....Bob Roberts
Film Editor.....Jim Walker
Visual Effects.....Michaeljohn Harris, Len Hutton
Costumes.....James Acheson
Make-up.....Ann Rayment
Incidental Music.....Dudley Simpson
Special Sound.....Dick Mills
Script Editor.....Terrance Dicks
Designer.....Roger Liminton
Producer.....Barry Letts

**DIRECTOR:**

**LENNIE MAYNE**

**BBCtv 1973**